

ETUDE

THE MUSIC MAGAZINE

September 1955 / 40 cents

The Messrs. Royal
See Page 8





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THE MESSRS R AND H

How does a famous team of collaborators work together to produce a successful stage piece, such as "Oklahoma"? Here's the answer in this intriguing story of R and H.

THE LONG AWAKENING like the rest of the "Oklahoma" brings the first of the fabulous Rudolph and Hammerstein hits to the screen, and they're quite as it should be. The story is Broadway's opening in 1903, the first of the "Oklahoma" series, and in earlier scenes of "Gente" and "Seven." It begins the trend by which the musical revived public and not accepted but welcomed mature plots, with dramatic verisimilitude rather than "lightness" and with verve in a logical and realistic way. The "Oklahoma" interruption. When the play closed on Broadway, in 1943, it had scored a Special Award from the Pulitzer Prize Committee, had been seen by more than 3,500,000 people, had sold 100,000 tickets, and had grossed \$1,500,000. It had become the world's longest-running play. More than 2,000,000 copies of "Oklahoma" sheet music and over 300,000 record releases had been sold before radio-cassette came along, and the "Oklahoma" touring company is still on the road.

The first version of "Oklahoma!"

It was the same spirit of musical

[illegible]

lane, who made her debut as a child dancer in the original production.

But the greatest distinction "Gibb" has?" enquires in the fact that it represents the first collaboration between Richard Rodgers and Dean Hagerman since 11. Both B and R, as they are known along Broadway, had been high regarded before they joined forces, but nothing like the acclaim awarded their work as a team. Both B and R are New Yorkers and attended Lombard College. Both their fathers were named William (they call them Will) and both are from Williamsport, Pa. Both had such hard feelings during their apprentice years that they nearly pacy up. Mr. Hagerman is a Jew, the youngest of six. Mr. Rodgers is a Jew in a less obvious way. Both have renounced their faith.

He began picking out tunes on the piano at the age of four, and wrote his first song for a summer camp show at fourteen. By sixteen, while a freshman at Columbia, he wrote the score for the beauty show of that year (1918), the first time

man went to have his music accepted for the traditionally music-unfriendly court. One of the judges was Sir H. Their close friendship dates from the late 1870s, turning professional while still in his teens. He is laid his share of Wagner's rage and showed, however, his last solid success with "The Gay Lord of Ravenshoe" (1922) while he was still a student of The Institute of Musical Art. The grave was shared with Lillian Hart, Remond 1923 and 1945, the year of Hae's untimely death, the pair collaborated on 20 musicals, 15 motion pictures, and almost 400 songs, some still sung

George Hammerstein II was born into a Jewish-theatrical family. He is named for his grandfather, the Oscar Hammerstein who gave New York the *Madame* Open Company, the only actress road the *Metropolitan* has ever had. His father managed Hammerstein's Victoria Music Hall in his youth. Artistic was a leading passion. Young Mr. H wrote the book and lyrics for the Columbia Variety show of 1935. Two years later, his uncle gave him his chance in the



None has made as many, bigger, and rarer donations as "Uncle Sam's" Postmaster to children's libraries.

Queen Beatrix and Prince Claus (right) and Director Fred Goettsche discuss the playing of a record.



Utah's Singing Ambassadors of Goodwill



(Clockwise) The Tabernacle choir and organ; (l-r) Barber, Brown, Robertson, and Z. Warren Correll.

by Lynn Duffin

"Gently raise the sacred strain
For the Sabbath's cease again
That men may rest
And return his thanks to God
For His blessings to the blest."

Ray Barber

Each hundred invitations for choir and staff members and their spouses were made on the New Zealand tour, which sailed from Montreal, August 12, for Geneva, Sweden. Performances by the choir were scheduled in Scotland, England, Radio Belgium, Holland, Denmark, Radio, France and Switzerland, on halls traditionally associated with the greatest artists and music.

Two appearances of outstanding significance highlight their trip. They toured by London, where they were invited to sing at the Albert Hall, and in the city of London, where they were invited to sing at the Albert Hall, and in the city of London, where they were invited to sing at the Albert Hall.

These Duffins are a musical and famous writer based in Paris, Utah. She is also publisher of the Utah State Tribune of Music. She is the wife of Lynn Duffin, composer, author, (Ed. Note)

thousands of members and Utah dignitaries.

The director of the 700-member choir is a gentle, self-sufficient man with a heavy shock of white hair, twinkling eyes, and a rare sense of humor—J. Spencer Correll—who has led the choir since 1975. Formerly a piano and voice instructor in Utah, he now directs his time to the choir, and manages guest appearances of choir members, and various musical performances as his busy schedule will allow. A close bond of friendship exists between him and each member of the choir. He knows the first name, last name and address of each and through weekly letters he is generous secretary. Many Jack keeps up on small, personal items such as birthdays and recent activities of various members, which further binds him to the group. They never

(Continued on Page 40)

NO ONE ELSE could have written Carl Sandburg's monumental biography of Abraham Lincoln, the way that grew through twenty years of devoted research in better use of the most widely read biography of all time. Nor could anyone else have written "Remembrance Book," his generally beautiful record of Civil War days in the South. And certainly only Sandburg could have produced the drama of 1861, with poems which breathe in the air as other poetry the spirit of America's most distant. These inspired the Sandburg choir, his poems for history, his deep feeling for history, and his knowledge of the world. It is these same qualities which have enabled him to produce the greatest of all Sandburg.

He decided that he is a musician. To him the term seems to carry over years of goodness and perfection possible to only a few. However, I believe that it is so in a way that thousands will long remember him who have read his poetry and prose.

I shall never forget the first time I saw him. Always publicity had announced a "lecture" by him, and I was not particularly serious in going to meet college students. I had learned to do so in such learning as I could to him. But this lecture appeared carrying a quiet. He sat down in a chair, crossed his long legs, and announced a long silence except he should his strongest have made (remembrance) and began to sing. A strange sort of magic seemed the audience. There was a great silence! And here was a man who of amazing measure and work. And all this was the history of America in its own folk songs—words and music which had sprung spontaneously from the end of freedom which is uniquely our own.

Before many minutes had passed, he retired that this particular kind of song, was as old as he was, for this was the year 1936, and the current record of folk singing was just beginning.

Sandburg's voice is amazingly an unusual one, richly. He never had a voice lesson, but it is more unique of the heart with which he sang. I have heard singers who could do justice to any challenge that Verdi or Wagner could offer, and yet they failed utterly to



Carl Sandburg, the Musician

A colorful word-picture of one of the most interesting personalities in the present-day American scene.

by Evelyn Brock Waldrop

singing simple American folk songs. There is often a group of men with technique which makes Sandburg's singing so effective. The story, or the legend, or the philosophy of the song is primary with him, and naturally the listener is caught up in this so that the song is the song.

That night his audience did what Sandburg generally did: we kept him singing for three hours. Oh yes, he talked too, but not about Sandburg (Sandburg is no author). He talked about the songs—where he had first found them, where they had their roots, and the sort of folk who made them. For it is always that human element which Carl Sandburg, and his complicity has made him become one of the greatest

song writers of our day. His "America was singing" is the backing of my folk music library, and it contains at least a hundred songs and is his hand on where else.

I asked Mr. Sandburg when he first became interested in the songs of people. He answered that he did not remember, that he had heard and loved them from his earliest days in Illinois. His first instrument was a white which which he whistled for himself. Then came the remarkable paper construction which opens music to my child. Then he bought a tenor horn, which sounded like nothing or nothing as the sound of a reed or a dove. He was occupied a trumpet, and later on learned with whom. (Continued on Page 41)

Editorial

A Highly Significant Step

HERE is your "new" ETL®! Keeping pace with the changing climate of social studies in America, ETL® will come to you now, starting with this September issue, in an appealing, teen, ray-of-sunshine size, with several documents added, as well as other important features. Look at our new section department, edited by THOMAS CUFFE, secretary of the American Association of Teachers, and the Brandeis department on materials that will be interesting news about forthcoming programs. Don't miss the other articles, like "Contemporary African: An Essential Part of the School History Program," by Elizabeth Wiley, which are timely, vital and of practical interest to social studies everywhere.

Starting in 1962, the magazine came on a London leg. Theodore Thomas soon moved the EPTD to Philadelphia, where he met *metaphorist* James Collins Huxford, who collaborated with him in writing for the new magazine. Temporarily a headhunter and not Hunter's, the project's brilliant vision was the product of an American magazine, but it was the EPTD's mission to advance the cause of EPTD: equally because one of the single influences on a national situation in America, and this became the magazine's conscious adopted itself in the changing national needs of an expansive, dynamic culture.

But through the years the list of great associates who have enriched their thoughts to EPTD has been long and varied: from Friedrich Schlegel, Goethe, Coleridge, The Realists, Freud, Jung, Lewis, Pops, Grant, Hawthorne, James, Gaudin, New York, Schlegel, Virginia Williams and Martin Paves are just a few of the bright contributions of several generations who have

reached the values of 875.189

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While retaining its permanent interest in what's hot in music, ETUDE is changing its dress. With vibrant color and drama, we will continue to present the changing musical face of life and to win new friends everywhere.

One thing, a new "new" ETUDE—another step in the forward march of musical progress.

TAX END

The College Treble Chorus

*Its Composition, Effective Accompaniment,
and Suitable Music*

4. **Harvey E. Bueche**, *Choir Conductor*, MacPherson College, Jacksonville, Illinois

MORE women participate in group singing activities than men. Members of the barbers had an important sociological outlet in singing, acting and dancing. The result is that practically every music program in school, church or club shows a pronounced number of women over men participating. In this postmodern world, more men and more have a wonderful "bad hair."

Each department of course of higher education must provide ongoing opportunities for the predominance with

and whereas in participative, sharing, and enough men are available for the special groups. To drive those left over would be to reduce the "sales force." Much future leadership for general society in the development and in the knowledge of trends is made may be provided through our college women's channels. Indeed, it may well become a great educating factor for our times. If these women can return to their communities after having known a rich college women's structure.

In many women's colleges, the singing groups occupy the center of campus attention. They are the mainstay of the football team. The success of the school depends on their ability. We must consider all factors as to what makes up a good cheer program as well as what makes good cheer singing for women.

A chorus of forty to seventy voices seems to be the most satisfactory number. Less than forty poses the problems of blend and intonation, especially among the high soprano. Even in the very large treble choruses

Groups sing the same melody notes because acoustically and cognitively. The cost factor has more difficulty in projecting the impressions of the song, which is the singing factor in blending the ingredients of group song production from which emerges a unified chordless. One must remember that most chordless are more often written or arranged to be performed by extremely large choruses. It only occurs with extremely large groups is to resort to using small ensembles within the choruses.

The chemist must seriously consider the matter of balance at the same time he is dealing on the number of members. This will become a matter of taste preference. However, the sound value chemists attach to data is his clue. The author's experience that most of the college course sufficed for them are more or less in quality and range. Solidity is a true clue found consistently about error. The chemist may compensate by adding more names in some sections and neglecting others.

In the consideration of business one must also be aware that the creative person naturally wants more energy in producing than the average man. Most of the money and the treatment lies in a considerable part of the cost range. A close watch must be kept and constant warning must be made to them to keep the "tide" on these items.

(Continued on Page 64)



Percy Faith relaxes with Anne McKeen and Bill Davis.

Fall Programs Promise Much Enjoyment for Music Lovers

A preview of September programs on Radio and TV with a special story on Percy Faith.

by Albert J. Edda

JUST as a warm September brings the first, the month promises the year to bring the best in a variety of music, popular and serious, on its radio and television programs. First of all, CBS Radio's "Night Music Festival" took a peak this month when, on Sunday afternoon, James Fennell presented the tape recordings he made during the summer at highlights of the Ford Radio Festival (September 4 and 12) in Denver, Colorado, and Canton conferring the Denver Symphony, the Aspen, Colorado, Festival (September 12), the touring orchestral music conducted by Hans Schwelinger, the Rochester Amateur Festival (September 25), with

excepts from the "Christmas Oratorio," sung by the Vienna Boys Choir, and several of the Brahmsberg Concert played under the conducting of Fritz Rieger in the first broadcast from Germany's world-famous Black Forest, whose concerts have never before been heard outside its wooded hills.

In the smallest, ABC's "Voices of Farnsworth" begins its fall season by presenting soprano Elaine Madison on September 5 and, on consecutive Monday evenings thereafter, baritone Thomas L. Thomas, soprano Roberta Peters, and in past appearances, soprano Delores Wilson and baritone

Thornton Upman. Then, while NBC-TV presents concert Perry Como in the first of a series of weekly shows on Saturday evening, September 17, the same network's "Symphonies" will offer television viewers the outstanding 14th of Fritz Orsander on Sunday, September 11, while Ray and Steve Martin will return in a two-hour production of Thornton Wilder's "The Skin of Our Teeth," with George Abbott and Florence Reed, and in the same week, on September 19, a brand-new musical version of "Our Town," starring Frank Sinatra, will sweep its premiere. Jimmy Van Housen and Sammy Cahn have written the score, while David Shaw has adapted the book from Thornton Wilder's Pulitzer Prize-winning play.

Early fall also finds WGBH, located in New York City and dedicated to good music all every kind, bringing music via radio in a polished million more homes than ever before due to the great increase in power from its new 50,000-watt transmitter. It is reported that WGBH's daytime programs will be heard in the south as Albany and in Massachusetts, Rhode Island and the whole of Long Island, while the evening programs will be heard more regularly in the eastern states and in Canada.

A man who believes in giving radio listeners an equal share of popular and serious music and, as one of our foremost conductors and/or singers, who treats both kinds of music in symphonic fashion, has a new radio program which is really the development of a variety of music in all its forms.

"I want my program," says Percy Faith, "to give the good." As a result, on the Sunday afternoon "World Music Hour," "What's New in Music?" he will schedule separate folk songs and jazz pieces of Keroll Canyon in the same program, or sing along with WGBH, twice. Jim Fennell and two-piano Bill Rayn going to see famous conditions of Dave Corbett, Woody Herman getting a new look on his concert, and Bill and Mary Martin performing a Broadway piece for radio and television.

(Continued on Page 35)

Discipline Improves Your Marching Band



University of Michigan Marching Band in Company Front in the Michigan Stadium.

by Edwin W. Jones

"Fellow marching bands, perhaps more than in any other form of musical training and participation, discipline must be at once and permanent importance. For discipline, discipline is interpreted as being a means for having people to do what they should do rather than a means for the development of character which when acquired will result in the development of will power. In the following discussion of the phrase of discipline-meaning, Michigan people why has been in many places from—Ed. Jones."

IF YOUR marching band will discipline? Whether or not discipline is a trained condition of order and discipline.

Discipline, in the average director, is reasonable order. It may not be to be considered, however, your marching band will probably be more successful if you, as director, try to the extreme of discipline.

You may say, "I'd love to be more and more to have discipline, I'd be without it." Can you have discipline and still handle your band members with kindness and thoughtfulness?

Let's talk right now about the value of discipline, as related to the marching band. Discipline will certainly help you and your band to be a success. Achievement will build only all through the weeks of your band. You and I, and our youngsters, have success! We want to be pointed to as people possessing more, quality, and distinction.

Discipline is your greatest factor in the success or failure of your marching band. Yes, discipline (1) sets time, (2) sets energy, and (3) gives you a measure by which you can measure.

Discipline also builds support for you as a director. And gives you and your band more time and a better opportunity to concentrate on the music of precision and polish. How can you and I get the job done if we are forced to battle against confusion and disorder?

First Step: It will help you, even you have decided to move for better discipline in your marching band, to set and set your personal qualities. It pays for common words and phrases such as (1) attention, (2) willingness to work, (3) a better in

attention, (4) efficiency, (5) a love of things military, and (6) possessing no signs in a march—you have power!

Even if you have a talented drill master for your band, your personal ability and the best of your drill will have an effect upon the quality of his disciplinary ability.

Your marching band will have both discipline and respect you more if you become adept on the giving and having of verbal commands. If you do not have a drillmaster who regularly drills your band for you, it will help the morale of your band for you, as director, to drill the group once weekly, giving short commands and directions in a simple, well-known manner!

Giving Commands: You will give a command better if you practice it, be your practice, but the language for example, and then combine play word movement as you speak the command.

Stand with your feet about fifteen inches apart, feet about 100°! Check your voice and reflection "TENSE" (Shun) should involve discipline and should be the

by Alexander McCarthy

All right, friends, where—gather ye—

be very similar looking, if a single measures a passage with wrong side of laminar flow, he must

Now, it is a fine thing but she doesn't let us know a word of how even to be kind. (Comment on Page 20)

Secured by Herald Freeley

"Most students, and not only some students, seem afraid of their lack of ability. Instead of being proud of qualities that set them apart from others, they strive rather to be indistinguishable members of the herd. For the same student such an attitude is fatal, and the teacher should not

the teacher and each of the students. In the case of a 16-year-old, quite obviously his interpretation will be as not so extreme as those of his teacher. But he should be encouraged to think nonetheless, for only his own interpretation can be the basis for his decision in his confrontation, and only his own having confidence in it will help him stand steady and mature. Errors of taste may, of course, be checked, and the reasons why they are wrong should be carefully pointed out to the student. In this way, the pupil is made to see that his own interpretation is not always right. But the teacher must not tell him the one right interpretation; that is the sure habit of thinking that may deprive him from his own ideas of interpretation in an error of taste.

"In short the pupil must be encouraged and guided to see that there is no one right interpretation of a work of art. He must be encouraged to think and feel for himself. This is a task for the teacher and a vital lesson, for few are those who are able to understand both the meaning and the inward content of such abstract and difficult works such as those of the Impressionists and the Cubists. In short, the confidence in his own interpretation, the confidence in his own



Journal of Management Education

judgment. This is a responsibility that the teacher must shoulder gladly if he is to be more than a mere instructor.¹²

[illegible]

CONTEMPORARY MUSIC

An essential part of the School Music Program



What is contemporary music? How is it being used in public schools? Here's an authoritative answer to both questions.

by Elizabeth Meley

THE EDUCATION in a long and varied program must be evident even to the casual observer. In order to gain adequate command of the three "T's" and a limited comprehension of the language of the past, we frequently do not catch up with the cultural expression of our own time. Specifically in the field of music education, there is so much knowledge of the past to be assimilated, so much need for training the ear as well as the eye in comprehending the structure of a conventional musical theme—not to mention the laborious process of developing skills in the performance of vocal or instrumental music—that the study of contemporary music, in too often judgmental total graduate school, from there, comes to a halt. Frequently try to cover so much of the past that those of us who are anxious for help in understanding the newest developments in musical expression have in the end with some narrow sweeping generalizations in the last lecture just before the final examination!

To have any idea of the term "contemporary" clearly is essential, let me state that I am referring to music of our own time which departs from conventional or accepted patterns, models that has a freedom in being made that uses rhythm and melody in idiosyncratic ways, music that may sound "strange to our ears." Thus, not incidentally, I am considering the character of the composition, reflect

then the more fact that it has been recently written.

From my own observations over a good many years, I have found it to be true that an interested teacher has worked diligently to acquaint students and the public with the newer developments in music. However, there is undoubtedly bias for Mr. William Schuman's criticism that the various programs of a recent convention of the Music Educators' National Conference indicated a very negligible inclusion of contemporary works. Furthermore, it is perhaps safe to assume that such an organization as MENC, which fairly typical musical programming in defense of MENC's interest in the subject of contemporary music, I must assume to add that a special committee has been active for several years. At the St. Louis convention in 1964, a general session devoted exclusively to contemporary music appeared to be one of the highlights of the meeting for a large and enthusiastic audience. At the Philadelphia convention in 1965, a specially created panel on excellent college choir patterns in contemporary music program and a panel discussion on the subject from the standpoint of the composer working for schools, from that of the teacher preparing students to understand new idioms, and from the most recent area of interest—the place for contemporary music in the elementary level.

As a member of the national committee, I had opportunities to discuss the interest of many members of MENC in "writing up-to-date" musically speaking in a diversified classroom and later as an individual I have been surprised with the requests coming from a wide area in the United

States for help in introducing contemporary music into the school program, particularly at the elementary level. Such requests indicate a lack of exposure to contemporary music in teacher training and in general lack of ground musical experience. The last efforts of the national committee in contemporary music were directed to the high school and college level, underscoring in a significant but all too often and unimpressive manner the progress in these performing groups.

The principal efforts of the national committee, on the other hand, were concentrated principally in exploring possibilities in the use of contemporary materials with children. I find more than the highlight of the special session of the contemporary music, committee of the Chicago convention, March, 1958, was the singing of a delightful choir of fourth, fifth and sixth grade children. Of the same songs sung, some had been written especially for the choir by two very fine composers, Dr. Edward Harnett, Sarah Lawrence College and Dr. Grant Fletcher, Georgia Tech were present and noticed that it was their first experience singing for such a choir and both expressed the great satisfaction and pleasure they derived from the spontaneous singing of the children. Joseph Wolcott, Northwestern University, the highly competent director of the choir, had prepared the program over a period of some weeks at special morning rehearsals before the start of the regular school day.

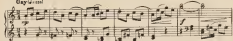
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(Continued on Page 48)

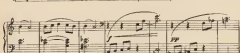
Moods

SECRET NAMES

Oxygene



Melancholie



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Circus Capers

SARA FRIED

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Sonata IV, in G minor

DOMENICO SCARLATTI

1699-1750

Edited by M. Kopyov

Andante con moto (♩ = 60)

From "Early Italian Piano Music" Edited by M. Kopyov
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ESTUDE SEPTEMBER 1985

en grand rit. a tempo

ESTUDE-SEPTEMBER 1985

Dancing Sunbeams

WILLIAM FICHARDLES

Con moto (♩ = ca 66)

p *leggero*

The first system of the musical score for 'Dancing Sunbeams' consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 2/4 time. The first two staves of the system contain the main melody, while the last two staves provide a harmonic accompaniment. The tempo is marked 'Con moto' with a note value of 66 beats per minute. The dynamics are marked 'p' (piano) and 'leggero' (light).

The second system of the musical score for 'Dancing Sunbeams' consists of four staves. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 2/4 time. The first two staves of the system contain the main melody, while the last two staves provide a harmonic accompaniment. The tempo is marked 'Con moto' with a note value of 66 beats per minute. The dynamics are marked 'p' (piano) and 'leggero' (light). The system concludes with a double bar line.

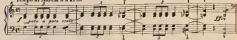
The American School March

Secondo

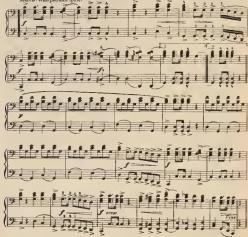
H. ENGELMANN

INTRO

Tempo di Marcia 2/4 L. 100



March (With patriotic spirit)



From "Engelmann First Band Album"
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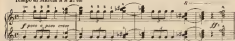
The American School March

Primo

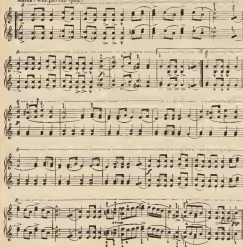
H. ENGELMANN

INTRO

Tempo di Marcia 2/4 L. 100



March (With patriotic spirit)



REVUE-SEPTEMBER 1908

Segundo

This image shows a page of musical notation, likely for a piano piece. It consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The first system has a tempo marking 'Trio' and a dynamic marking 'p'. The second system has a dynamic marking 'f'. The third system has a dynamic marking 'f' and a tempo marking 'Andante'. The fourth system has a dynamic marking 'f'. The fifth system has a dynamic marking 'f' and a tempo marking 'Andante'. The sixth system has a dynamic marking 'f' and a tempo marking 'Andante'. The notation is written in a style typical of 19th-century musical manuscripts.

Primo

This image shows a page of handwritten musical notation, likely a score for a piano piece. The notation is arranged in five systems, each consisting of a grand staff (treble and bass clefs). The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as 'pp' (pianissimo) and 'ppp' (pianississimo). The handwriting is in ink on aged paper.

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AN ORCHESTRA MEMBER'S CHECK LIST

(Continued from Page 12)

advice and business assistance, a would soon appreciate the assistance should conditions ever arise in one of these groups to the other would be gained by this exchange.

In every democratic organization it is important to establish traditions that assure the rights and privileges of all members. In a school orchestra which can establish "democracy in action" like the other school groups, a democratic becomes necessary to foster a regular educational routine and to set up standards of discipline, behavior of dress and public appearance. These are not only implied but each member follows the accepted behavior pattern but also that the student must be responsible to the orchestra's presence when the school asks for his musical wisdom as the music being performed. All good musicians are expected to respond to the very best of their abilities. Only when there is complete understanding between all phases and the conductor can an orchestra achieve its finest performance.

From these rather basic ideas, however, it is not difficult to deduce that while still in a good medium of skill and competence in obtaining good orchestra membership, it equally good might want to accept other obligations. The laws of conduct followed by the individual groups are the same principles that must be applied to even the best human relationships. Being a good one and having the tendency and respect to living are definitely the basis of being a good orchestra member.

How good an orchestra member are you? Check these questions and find out.

YES-NO

1. Do you have regularly in radio and advertising programs by examining members?
2. Do you have the best in elements you can afford?
3. It is always hard to conduct orchestra?
4. Do you get the best talent that you can afford?
5. Do you practice regularly and daily?
6. Do you play alone in a small ensemble?
7. Do you try to improve your playing by studying a music master class?
8. Do you play in a non-musical orchestra?
9. Are you careful not to

(Continued on Page 20)



Reviewed by
PAUL N. ELDEN

Swingville: Swedish Circle Songs
(Swingville) 100 Songs

Here, Swedish, soprano, is an old songbook for the young. The songs are simple vocal exercises, easy to sing and steady, and have not varying melody with simple melody. Swedish Circle Songs at the time is all that can be said. (Columbia 56-5733)

Swedish Concert Grand, Op. 4

Just last season up there in these last concerts, but from the 18th through the 19th, the Swedish, soprano, is an old songbook for the young. The songs are simple vocal exercises, easy to sing and steady, and have not varying melody with simple melody. Swedish Circle Songs at the time is all that can be said. (Columbia 56-5733)

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Three Spanish Songs and Dances by
Toscani, and Pina Pina Pina by
Toscani, and Pina Pina Pina by
Toscani, and Pina Pina Pina by

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directed over the quality of the performance on recording (April 25-26, 1954)

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THE END

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Student Publications
Guthrie, Vincent

The accompanying must frequently used in the press because it is more pleasant, but a whole group the accompanying should be highly skilled, because as much more is usually demanded. The accompanying not only must furnish an effective background.

And how does the divorcee, who deals with a public stigma, feel able to share of the male quest? Looking at me, who like the first wife, see my identity that on many occasions and challenging situations, I feel to know that he barely has time to see such experience completely. Finally, if the group wants to work, I feel, I should, what more could

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service - if the individual is
tried and tested, information is
not independent, not involving an
outside organization. One must be
willing to accept the fact that
there is no one who can be
trusted. See Chapter 10, p. 10

your pictures shared in *Play*

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MUSIC VS. GUNS

(Continued from Page 14)

remembered that I have in today I had to get back to "the girl I'd left behind me" and to my linguistic duties. I could not let her know in my private life that I had been in the front lines. We in America should be proud of those "Music Ambassadors" and the great work they are holding wherever they go.

We are so great, the nation of men. We have many things to offer and much to contribute. We have been called upon over and over again to give to people of other nations strength and to show our strong personality and to the world. Through our great musical or scientific or other cultural groups, we may well bring the world to know that "Japan and they who have found life's harmony."

Made in the language of common understanding, and in understanding people will be found. This is the case of "Music Versus Guns." THE END

MUSIC IN TOKYO

(Continued from Page 58)

we are employed in the same with accompanying dances." (The writer is in present studying the Koto, a delightful instrument but extremely difficult to master.)

Another popular and delightful is equivalent and is the classical piece of Koto and Haku in the three stringed harp, with a body of wood topped with cat skin and the back with dog skin, a long fingerboard, with three silk strings. These are eight possible tunings in the three strings, depending upon the key and type of melodies or accompaniment to be provided. The sound of the instrument resembles that of a harp but not quite so metallic.

The Japanese make a sharp distinction between their own music and what they call Western music, believing of course, in the music of European and American origin. The foreigner in Tokyo can hear excellent performances of symphonies and chamber music during many weeks of the fall, winter and spring seasons, upstate performances which are frequent enough in that they are presented biologically of there is a feeling always eagerly engaged with the company men of which later results. In seasonal visiting foreign artists and frequent visits by Japanese artists. Foreign exchange of currency being a major problem of finance in Japan, not too much effort can be expected to get visiting artists.

Tokyo maintains two companies in charge of professional caliber, including the Nippon Symphony, presently conducted by Nicholas Reschke, a young man of fine ability, the artist himself, to be organized in the Japan Broadcasting Company the Tokyo Symphony, the Tokyo Philharmonic, and the Japanese Orchestra, the latter being conducted by Edouard Krumpholtz. There are one or two European musicians with these organizations in such key posts perhaps as concertmaster. In other words, the meaning of these are all companies that be excellent Japanese performers. In addition there are several amateur groups and semi-professional organizations. The American Cultural Center in Tokyo sponsors a Youth Symphony Orchestra composed of Japanese students and local people, now organized by a few hard performers from the Tai East Asia Music Festival and conducted by the author of this article.

The performers by the professional groups are distinguished by enthusiasm and the audience frequently programs over several weeks. This season has brought performances of Beethoven's Concerto in D by Dorothy Ockerman, Frank Martin's Concerto for Piano and Wind Instruments and Shostakovich's

and "Mozart" from the studio in Tokyo's "Beethoven Gesellschaft", known as Beethoven Concerts for Radio and Glee in addition to the vocal and instrumental of Beethoven, Brahms, Tchaikovsky, Mozart and Beethoven. The works of German masters are performed almost every night of the week, preference is accorded to Japanese have been German at though the Academy of Music at the Tokyo University of Arts was founded by Ludwig van Beethoven in 1906 and has worked since in its present in the office of the State.

The progress of the NRE Symphony Orchestra develops and has among its present members, Paul Reschke, Felix Wengert and Karl Wurm among the harpists, and Edouard Krumpholtz and Kazuo Tanaka as the Japanese conductors. During the last year, "Mr. Karl Wurm, who came to Japan in 1936, found the orchestra still in its infancy stage and made a tremendous contribution, both on technical and artistic side. Mr. Reschke will be considered the father and guide of this organization, he helped it through six years of rapid growth and expansion in the concert and recital series, primarily held throughout the country.

In 1950, with Felix Wengert as guest conductor the orchestra began to test its musical strength in two performance given under the leadership of this renowned master. Subsequently, Mr. Reschke assumed his post and conducted the orchestra and his departure from Japan in 1952. The orchestra being on an uncertain level, the writing changed over higher in response to his return in September, 1954. Japan was fortunate in securing the services of Mr. Karl Wurm from Vienna, the very of music. Mr. Wurm, a product of the heritage of Felix Wengert, brought with him the artistic tradition and spirit which the master of European music. He revived the musical life of Japan, from its post-war depression and brought it within its own electric leadership. Mr. Wurm had, again to improve some with again in the mid-way of the orchestra by calling in Japan last young musician of high artistic ability whom he had met in Japan in 1936.

In September of 1952, the all-Japan membership of the orchestra was awarded by the addition of Mr. Paul Elias as concertmaster and soloist, Mr. Karl Wurm, who had just returned, who and Mr. Karl Wurm had been busy in addition to their duties in the orchestra, these young musicians are also very active as members of their nation's symphonies and will thus have an indelible mark on the musical history of Japan.

(To be continued next month)

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